



MUSIC IN COUNTRY CHURCHES

**Patron**

Prince Charles, the Former
Prince of Wales

Trustees

Matthew Rice (Chairman)

Sir John Parsons KCVO
(Honorary Treasurer)

Robert Abel Smith

Nigel Savory DL

Director

Philip Burnett

Postal address

PO Box 1645, Oxford, OX4 9PE

Email

info@musicincountrychurches.org.uk

Music in Country Churches was set up as a charitable trust in 1989 with two aims: to arrange concerts in rural churches of exceptional beauty and interest, and to raise funds to assist those churches with the costs of their repair and maintenance. Since 1989, we have been fortunate to have Prince Charles, The former Prince of Wales as our Patron.

Over its 34 years' existence, the Charity has visited over 55 churches and made donations totalling more than £600,000. Our concerts have featured some of the greatest musical performers of our time, and have also provided a platform to young and emerging musicians. We have a long-standing collaboration with the English Chamber Orchestra, and in 2021 we launched a partnership with the Royal Welsh College of Music and Drama to give their prizewinning students the opportunity to perform at our concerts.

In 2022, we held our first-ever concerts in Wales and Northamptonshire, and this year we are delighted to be in Devon for the first time. We aim to hold concerts in more counties around England and Wales, and would welcome proposals from rural parish churches. Please do contact us.

www.musicincountrychurches.org.uk

Music in Country Churches would like to record its gratitude to all the individuals and organisations without whose help and support our 2023 season could not have taken place. It would be impossible within the limited space of this programme to mention each one individually, but special acknowledgment must be made of the support of the following:

The Rector and Churchwardens of St Edmund, Warkton; The Rector and Churchwardens of the Whitton Benefice;

The Vicar and Churchwardens of Widecombe-in-the-Moor; The Vicar and Churchwardens of Snettisham for allowing their churches to be used for our concerts

The **local committees** for their help with publicising and arranging the concerts

The **stewards, programme sellers**, and other helpers who are too numerous to mention individually.

Join the Friends of Music in Country Churches

You can help us support our charitable causes by joining the Friends of Music in Country Churches. The Friends, of which there are nearly four hundred, not only provide the Charity with an invaluable source of income, but also a solid body of support for our activities. By joining the Friends, you will become part of a network of people which cherishes and seeks to support our charitable causes.

Friends are sent newsletters throughout the year, invitations to Friends-only events, advance notice of our concerts, two weeks' priority booking, and automatic entry into our annual Champagne Pol Roger prize draw.

Join us! Pick up a form at one of our concerts, make a donation, or scan the QR code opposite.





BOUGHTON

Discover the 'English Versailles'

House & Gardens Open

31st July
August: Friday to
Tuesday
1pm - 5pm

HOUSE VISITS | WALLED
GARDEN | STABLEYARD
TEAROOM & GIFT SHOP |
LOCAL ART | COACH HOUSE

Find out more at
boughtonhouse.co.uk



St Edmund's Church, Warkton

Music at Warkton

Warkton is a village of stone estate houses, some thatched with porches. The church with its fine Perpendicular tower—battlemented with pinnacles—is wonderfully positioned surrounded by meadow, and once linked by lime avenues to nearby Boughton House. The big tower doorway has traceried spandrels and a quatrefoil frieze above. The tower too has a quatrefoil frieze at the top.

Inside are late twelfth century two bay arcades, circular piers with square abacus and unmoulded round arches. In 1750 the church was georgianised with plaster ceilings: a box for the preaching of the Word and ritual of the chancel latent. A new chancel, closed from the nave, was given a huge unique classical east window protected on the outside by railing; the church is distinguished by this chancel which has four large apsed niches, or alcoves, for the display of monuments. And astonishing monuments they are!

First on the left, at the west end of the chancel, is in memory of John Montagu, 2nd Duke of Montagu (1690–1749), who lived at Boughton House and was a founder of the Foundling Hospital. It is the work of Louis-François Roubiliac (1702–1762). The grieving Duchess on the left watches Charity with a putto hanging up an oval medallion containing the Duke's portrait. Charity stands with two children, one weeps and the other extinguishes the torch of life. The Duke's military career allows armaments to appear behind.

The second monument, facing the other, is to Mary Montagu, Duchess of Montagu (1689–1751), completed, again, by



Roubiliac in 1753. The three Fates, in this case beautiful young women, two seated and third standing, are arranged around a large urn garlanded by two putti. These two are Roubiliac's most important monuments outside London.

The third monument is a tableau by Peter Matthias van Gelder (1739–1809) in a classical architectural surround, beautifully detailed coffering and panelling. The back wall shows, in low relief, a needlewoman, an artist and a woman grasping a quenched torch. A winged angel points heavenwards by a pedestaled urn, a woman grieves with her children and old woman comforts them. This monument is one of the great theatrical tableaux in England. The fourth (1827) is to the Duchess of Buccleuch by Thomas Campbell (1790–1858).

The mausoleum floor is black and white marble, but around 1870 nave was returned to gothic.

Alastair Langlands

Ignatius Sancho

The portrait of Ignatius Sancho was painted at Bath on 29 November 1768 by Thomas Gainsborough (1727–1788). Gainsborough, perhaps the greatest British painter of the eighteenth century, resided at Bath from 1760 to 1774. As a scene of fashionable life, Bath attracted many of the wealthy and well-connected, who also brought their household servants with them. Gainsborough painted Sancho's employers, the Duke and Duchess of Montagu, at the same time. There is no evidence that Sancho and Gainsborough were personal friends, although clearly

they met when the portrait was painted. The acquaintance was a brief one: the portrait took Gainsborough only one hour and forty minutes to paint.

The portrait was engraved by Francesco Bartolozzi for the frontispiece of *The Letters of the Late Ignatius Sancho, an African*, which appeared in 1782. It came up for sale in 1889, occasioning a small flurry of letters in *Notes and Queries*. It now hangs in The National Gallery of Canada.

Professor Brycchan Carey
University of Northumbria



Thursday 29th June

Monumental Music

Pre-Concert Talk “The Monuments”
by **Professor Phillip Lindley**,
University of Loughborough

CONCERT

Fiori Musicali

Penelope Rapson *director/harpsichord*

James Laing *countertenor*

Zoe Brookshaw *soprano*

Gail Hennessy *oboe*

The harpsichord used in this concert comes from Boughton House and was made in 2010 by Andrew Garlick after a 1748 instrument by the Paris maker Goujon. We are especially grateful to His Grace The Duke of Buccleuch and Queensbury for permission to use it this evening.

PROGRAMME

Georg Frideric Handel (1685–1759)
Oboe concerto in G minor

Handel

‘As with rosy steps the dawn’
from *Theodora*

Handel

‘Son nata a lagrimar’
from *Giulio Cesare*

Ignatius Sancho (c.1729–1780)
Two Minuets

Handel

Per le porte’ duet
from *Sosarme*

INTERVAL

Handel

‘Overture’ and ‘Ombra mai fu’
from *Xerxes*

Sancho

‘The complaint’ and ‘Kate’
from *Aberdeen*

Handel

‘Gigue & Passacaglia’
Op. 5 No. 4

Handel

‘Caro, bella’ duet
from *Giulio Cesare*



*Harpsichord by Andrew Garlick (2010)
in the Great Hall, Boughton House.*

FIORI

M U S I C A L I

Founded in 1983 by director Dr Penelope Rapson, Fiori are one of the principal providers of professional classical and early music concerts outside of London.

Fiori's repertoire stretches from late renaissance to early romantic and beyond: from Monteverdi's famous Vespers of 1610 to the colourful world of Schubert's Vienna, always capturing something of how the music first sounded. We champion music from England's renaissance and baroque, and we have a particular fondness for the English choral tradition.

Fiori's concerts have included its choir singing Taverner's *Missa Gloria tibi Trinitas* and Tallis' 40-part motet *Spem in Alium* with the late James Bowman at Stationers' Hall, City of London, as well as performing alongside Latin Grammy award-winning Spanish guitarist José María Gallardo de Rey, "the guitarist of his generation" (Classical Guitar) who joined us for Rodrigo's *Concierto de Aranjuez* on several occasions.

Fiori appear in many guises – as a choir, as a small chamber ensemble, and as a chamber orchestra. Fiori have been bringing inspired and approachable performances to the public for four decades. We have performed at many of the fine stately homes of Northamptonshire and surrounding areas, including Althorp, Boughton House, Castle Ashby, and Burghley House, and abroad in Paris, Madrid, Budapest, and Prague. As well as concerts in historic houses, Fiori also perform in many of our beautiful local churches, helping to support these wonderful buildings. Fiori have a number of acclaimed CDs, including first performances in modern times of music that has been hidden away in archives for centuries. Our CD recordings include Tallis, Vivaldi, Bach, Zelenka, and much else besides. Music from our latest CD, a disc of sacred music by Thomas Tallis, was broadcast on BBC Radio 3's Essential Classics and later reviewed by Jeremy Summerly on BBC Radio 3's Record Review.



Penelope Rapson

Penelope Rapson, Fiori Musicali's director, follows the tradition of Oxford musicians who have championed the revival of music before Mozart. Hallmarks of Penelope's direction are her skilful blend of known and unknown baroque repertoire, making for stimulating programmes, and a freshness and vitality that distinguish Fiori Musicali's performances. Penelope read



music at Somerville College, Oxford and was tutor in music at St Hilda's College. Her doctoral thesis on textual analysis in music was later chosen by the University for publication by Garland in New York. Penelope founded Fiori Musicali in 1983 and has directed the ensemble in numerous concerts and recordings since then.

Zoe Brookshaw

Originally from Nottingham, soprano Zoë Brookshaw was a choral scholar at Trinity College, Cambridge where she read Theology. Beginning her singing career as an apprentice in the Monteverdi Choir, she has since performed extensively around the world as an established soloist specialising in Baroque repertoire. She was recently a *Rising Star of the Enlightenment* with the OAE for their 2019–2021 season.

Zoë has been a soloist in numerous oratorio performances with leading ensembles, most notably in Bach's *St Matthew Passion* (Sir John Eliot Gardiner) and Handel's *Israel in Egypt* at the BBC Proms (Bill Christie and the Orchestra of the Age of the Enlightenment). She has a growing discography and appeared in operas at, amongst others, Opéra National de Lyon and Covent Garden.



Zoë is a proud member of Solomon's Knot, which made both its Wigmore Hall and BBC Proms debuts in 2019 and currently have a residency at Wigmore Hall.

James Laing

James Laing studied at Uppingham School and was a choral scholar at Trinity College, Cambridge, furthering his studies at the Royal College of Music. Recent engagements have included appearances at The Icelandic Opera for a revival of *Brothers*; creating *Cake / Berghahn* in Jonathan Dove's *Itch for Opera* Holland Park; the title role in *Scipione* for The Early Opera Company; *From the Realms of Sorrow* for the London Handel Festival; and *Messiah* with English Chamber Orchestra. His operatic engagements have further included performances for the Royal Opera, London; Classical Opera; English National Opera; English Touring Opera; Garsington Opera; Glyndebourne Festival Opera; The Grange Festival; Grange Park Opera; Opera Holland



Park; Opera North; Scottish Opera; Welsh National Opera; Den Jyske Opera; the Opéra de Nice; Theater Aachen; the Göttingen Festival; the Landestheater Linz; the Sächsische Staatsoper Dresden; the Icelandic Opera; and the Zurich Opera.



Find Early Music events across the UK and never miss a concert again

www.continuoconnect.com

Continuo Connect is a concert finder for music lovers and concert-goers looking to find the best of Classical, Baroque, Renaissance and other early music events across the UK.

Continuo Connect also offers a directory of period-instrument ensembles and musicians.

It's free and easy-to-use.
Have a browse, and never miss a concert again.



Susie Watson Designs

susiewatsondesigns.co.uk

Alresford | Broadway | Chichester | Harrogate | Knutsford | Marlow
Marlborough | Saffron Walden | Salcombe | Sherborne | Tunbridge Wells

Holy Cross Church, Ramsbury

Ramsbury was the seat of a bishop from 909 which is why there are, in the church, ancient carved stones and a 9th-century cross shaft and crosses on display, relating to the Anglo-Saxon cathedral. Designs include creatures (such as dragons, serpents, and dogs all biting their own tails), Viking-style knots and figure-of-eight interlace, and tightly concentric circles. There are grave covers from the ninth century and tomb slabs from the thirteenth century on which can be seen foliated crosses and medieval encaustic tiles.

A large oak-framed lych-gate leads into the churchyard where Holy Cross is mostly faced with flint and some limestone ashlar. The tower is massive and needs the support of its mighty stepped corner-buttresses which reach almost to the battlements. The aisles also are crenellated.

Inside, Perpendicular roof trusses have traceried spandrels and grotesque wooden masks on the corbels. The sixteenth century clerestory has straight-headed three-light windows; the north chapel's big window is canopied with little niches in the jambs.

The long Early English chancel is entered by a priest's doorway on the south and opposite is a splendid Purbeck tomb-chest with foiled panels carrying a canopy on colonettes with curious lozenge decoration. The canopy is vaulted with four hanging arches ornamented with ogee gables. It is splendid, whereas a similar tomb-chest in the Darell chapel,



though larger, is less well-preserved.

The Font bowl is certainly, as is reported, like a pineapple and the base, though nineteenth century, looks medieval. Limed oak are the pulpit and reader's desk, stalls, communion rails and aisle screen and two magnificent chandeliers of 1751 hang in the nave.

A masterful marble tomb for Sir William Jones (1631–1682) begins with a base (bearing a florid cartouche) on which he reclines, alert, holding a scroll with right hand and with the left pointing, perhaps, to an open book topped by an obelisk. Brasses seem to have been ripped from almost all the other monuments during the Commonwealth. Yet there is, to Henry Read 1786, by P.M. van Gelder, a lovely weeping figure holding an urn by a grey marble pyramid.

There is more to interest and amuse in this church beginning with the Church Clock mechanism by Robert Hay of London, 1866.

Alastair Langlands

MUSIC IN COUNTRY CHURCHES ~ CONCERTS 2023

Friday 14th July

A Baroque Journey Towards The Goldberg Variations

David Juritz violin
Craig Ogden guitar
Adrian Bradbury cello

Henry Purcell (1659–1695)
Music for a While

Jean Philippe Rameau (1683–1764)
 ‘Ritournelle’ from *Hippolyte
 et Aricie*

Marc-Antoine Charpentier
 (1643–1704)
Sans frayeur dans ce bois

Marin Marais (1656–1728)
Les voix humaines

Francois Couperin (1668–1733)
La Couperin

Andrea Falconieri (1659–1695)
Pascale

Johann Paul Von Westhoff
 (1656–1705)
Imitazione delle Campane

Nicola Matteis (c.1650–c.1713)
 Ground after the Scotch
 Humour

William Byrd (1540–1623)
 Pavan: ‘The Earl of Salisbury’

James Oswald (1710–1769)
 Marvel of Peru ‘Comic’

Juan Aranés (died c. 1649)
 Una sarao de la chacona,
 ‘A La vida bona’

Francesca Caccini (1587–c. 1641)
 Ciaccona

Alessandro Marcello (1673–1747),
arr. J.S. Bach (1685–1750)
 ‘Adagio’ from Concerto in D
 minor BWV 974

INTERVAL

J.S. Bach (1685–1750)
 (arranged David Juritz)
 The Goldberg Variations, BWV 988:
*Aria mit verschiedenen
 Veränderungen*

Music at Ramsbury

David Juritz

David Juritz was born in Cape Town, South Africa, and began playing the violin at the age of five. He was awarded a scholarship to the Royal College of Music where he won the RCM's top award, the Tagore Gold Medal.

He joined the English Chamber Orchestra before being appointed leader of the London Mozart Players, a position he held until 2010. David is in demand as a director and soloist with orchestras as well as a chamber music artist. He performs regularly with the London Tango Quintet, London Tango Trio, Craig Ogden (guitar), Miloš Milivojević (accordion), Sarah Beth Briggs (piano) and the Soloists of London. He has arranged many substantial works for a wide variety of instrumental combinations and his many

recordings include Vivaldi Four Seasons and his transcription of Bach's Goldberg Variations for violin, guitar and cello.

In 2007, David busked around the world playing Bach on the streets. He visited 50 cities in 24 countries on 6 continents and paid for the journey with his busking earnings. He formed the charity Musequality and used the trip to raise funds for music education projects for disadvantaged children in developing countries. David is regularly invited to perform on film and television soundtracks and is Director of the Burton Bradstock Festival in Dorset. He plays on a violin made by J.B. Guadagnini in Piacenza in 1748.

www.davidjuritz.com



Craig Ogden

Described by BBC Music Magazine as 'A worthy successor to Julian Bream', Australian born guitarist Craig Ogden is one of the most exciting artists of his generation.

Craig has performed concertos with many of the world's leading orchestras, including several world premieres of concertos written for him. He regularly appears as soloist and chamber musician at major venues and collaborates with the UK's top artists and ensembles.

One of the UK's most recorded guitarists, he has accumulated an acclaimed discography for Chandos, Virgin/EMI, Nimbus, Hyperion, Sony and six chart-topping albums for Classic FM. His most recent recordings are a solo recital disc for Chandos, Craig Ogden in Concert and a new arrangement of the Goldberg Variations by J.S. Bach with violinist David Juritz and cellist Tim Hugh for Nimbus. He frequently records for film and has presented



programmes for BBC Radio 3, BBC Northern Ireland, and ABC Classic FM in Australia.

Craig Ogden is Director of Guitar at the Royal Northern College of Music in Manchester, Adjunct Fellow of the University of Western Australia, Associate Artist at The Bridgewater Hall in Manchester, and Director of the Dean & Chadlington Summer Music Festival. Craig Ogden plays a 2011 Greg Smallman guitar and strings made by D'Addario.

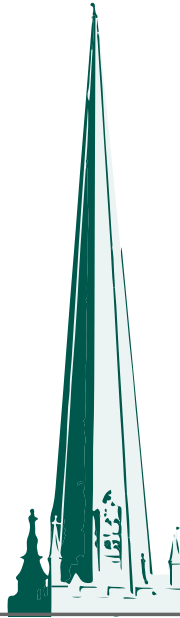
www.craigogden.com

Adrian Bradbury

Adrian was a scholar of Churchill College, Cambridge (in Veterinary Science and Music) and then the Royal Academy of Music. After further study in Berlin, he developed an international career in chamber music as the cellist in Composers Ensemble (winners of the Royal Philharmonic Society Chamber Award, 2002), Jane's Minstrels, Trio Gemelli, Touchwood Piano Quartet and Chamber Domaine, giving world premieres of solos and chamber works by Thomas Adès, Guy Barker, Judith



Bingham, Tansy Davies, Dai Fujikura, Hugh Wood, James MacMillan, Naresh Sohal and John Woolrich. A regular guest principal player with most of the major British orchestras, he is also Cello Tutor to the National Youth Orchestra of Great Britain. His research into ensemble synchronisation, with Professor Alan Wing, is published by the Royal Society, and together with the late pianist Oliver Davies he has researched and recorded the complete operatic fantasies of 19th-century cello virtuoso Alfredo Piatti for the Meridian label.



TETBURY MUSIC FESTIVAL

THE FINEST MUSIC
IN THE COTSWOLDS

ISATA KANNEH-MASON . THE DORIC STRING QUARTET .
STEVEN ISSERLIS AND CONNIE SHIH . TENEBRAE . KRISTINE
BALANAS, ROBERTS BALANAS AND SIQIAN LI

23 SEPTEMBER – 1 OCTOBER 2023

[TETBURYMUSICFESTIVAL.ORG](https://tetburymusicfestival.org)



From Evensong to Elgar, Rock to Requiems the UK's churches are the perfect home for concerts and choirs as well as being vital venues for rehearsals and recordings.

Churches have also nurtured musicians such as Tasmin Little and Ed Sheeran.

But time takes its toll on all of us and churches are no exception.

Many are threatened with leaking roofs, crumbling stonework and the lasting effects of closure during the pandemic.

Last year, we helped fund urgent repairs and new community facilities at over 200 churches, helping keep them open and the music playing today, and tomorrow.

A legacy from you can help save even more.

Find out how you can keep the UK's churches alive at nationalchurchestrust.org/legacy or email: legacy@nationalchurchestrust.org or call our Chief Executive, Claire Walker: on **020 7222 0605**.

National Churches Trust, 7 Tufton Street, London SW1P 3QB. info@nationalchurchestrust.org
 ☎ 020 7222 0605 [@NatChurchTrust](https://twitter.com/NatChurchTrust) [f](https://www.facebook.com/NationalChurchesTrust) National Churches Trust [i](https://www.instagram.com/NationalChurchesTrust) NationalChurchesTrust



Registered charity number 1119845



Saturday 15th July

I Fagiolini

Robert Hollingworth *director*

Claudio Monteverdi (1567–1643)

Five Madrigals

Sfogava con le stelle

Cor mio, mentre vi miro

Volgea l'anima mia

Pulchra es

Longe da te, cor mio

Henry Purcell (1659–1695)

Three Songs

Urge me no more

Music for while

When the cock begins to crow

John Wilbye (1574–1638)

The Second Set of Madrigals for

3–6 Voices (1598)

Weep, weep mine eyes (no. 23)

Sweet honey-sucking bees (no. 17)

INTERVAL

Benjamin Britten (1913–1976)

Sacred & Profane: Eight

Medieval Lyrics, Op. 91

Cathy Berberian (1925–1983)

Stripsody

Traditional,

arr. Goff Richards (1944–2011)

Baylero

Traditional,

arr. Gustav Holst (1874–1934)

I Love My Love

Bheka Dlamini (b. 1965)

Woah Lashona

“Our parish churches are an inalienable part of Englishness, the vertical centrepiece in every village composition, and the focus of so much that is important in our lives.”

Matthew Rice, Chairman

MUSIC IN COUNTRY CHURCHES ~ CONCERTS 2023



Photo: Matthew Brodie

Music at Ramsbury

i fagiolini

I Fagiolini is internationally renowned for its genuinely innovative productions. *"The group are musical shapeshifters, following Hollingworth's giddy, eclectic imagination wherever it leads."* (The Spectator).

Having explored 'Art through the prism of Music' with leading da Vinci expert Professor Martin Kemp in *Leonardo: Shaping the Invisible*, and as we look to "Re-wild" (David Attenborough) both the

world and our creativity post-pandemic, I Fagiolini looks towards its 40th year in 2026 with inspirational and engaging programmes including *Re-Wilding The Waste Land* based around T.S. Eliot's poem 'The Waste Land'; *Au Naturel*, a rich choral calendar inspired by Pieter Brueghel the Younger's *The Seasons*; *Super Excellent*, a re-worked and earth-shaking experience of Giovanni Gabrieli's *In Ecclesiis*, and new multi-choir programme,

Reining in the Donkey, featuring rarely heard masses by Orazio Benevoli (son of a French confectioner).

Recent projects include six performances in the VOCES8 Foundation's online festival series *LIVE From London*; a YouTube education and outreach series, *#SingTheScore*, funded by ACE and University of York; and a 'choral chat' podcast collaboration, *Choral Chihuahua*, with The Sixteen's Harry Christophers and Eamonn Dougan. These alongside two short films *THE STAG HUNT*, a modern satire about aristocracy, extinction and the environment, based on *La Chasse* by Renaissance composer Clément Janequin, directed by John La Bouchardière; and Giovanni Croce's carnival masque *Il gioco dell'oca* (*The Game of the Goose*). Upcoming performances include Westdeutscher Rundfunk Köln (WDR); Fundación Juan March; Úbeda and Baeza Early Music Festival; and a tour of Norway including Glogerfestspillene, Northern Lights Festival, and Resonans Concert Series.

Signature projects have included *The Full Monteverdi* by John La Bouchardière; *Tallis in Wonderland*, a new way of hearing polyphony with live and recorded voices; Simunye, the South African collaboration; *How Like An Angel* (HLAA), with Australian contemporary circus company CIRCA for the 2012 Cultural Olympiad and performed at the Perth International Arts Festival, Lincoln Center, and in cathedrals across Europe; and *Betrayal: a polyphonic crime drama* (with John La Bouchardière), an immersive theatre piece sung to the music of Gesualdo with dancers and singers set in 'crime scenes'.

I Fagiolini released Leonardo: *Shaping the Invisible* on CORO to high acclaim –

"Yet again, the eight-strong vocal ensemble... has come up with an ingenious "concept" programme that stirs the mind and heart, illuminates the past, and ravishes the ear" (The Telegraph). Tracks were premiered at The National Gallery in its own da Vinci 500th anniversary celebrations; films and further commentary feature in Apple Music, Gramophone Magazine and Classic FM's online galleries. I Fagiolini's latest CORO release, John Wilbye *Draw On Sweet Night*, won the German Record Critics' Award (Preis der Deutschen Schallplattenkritik). *"Sophisticated madrigalists - vocal lines emerging with emotional intelligence and impressive control. It's very classy entertainment."* (BBC Radio 3 Record Review). Previous Decca Classics discs include Striggio Mass in 40 parts (2011 Early Music Gramophone and Diapason D'or Award), Amuse-Bouche - French Choral Delicacies, and 1612 *Italian Vespers*.

Other notable work includes a celebration of Monteverdi's 450th anniversary featuring performances of *The Other Vespers* and *L'Orfeo* at venues including Glyndebourne, Cadogan Hall for the BBC Proms and Queen's Hall as part of the Edinburgh International Festival. *Monteverdi: The Other Vespers* was released on Decca Classics to great acclaim and shortlisted for a Gramophone award; *"achieving a thrilling synergy of articulate instrumental playing, fulsome choral ripienos and dexterous solo singing"* (Gramophone). The celebrations continued in 2018 with performances of *L'Orfeo* in Antwerp (AMUZ) and further afield. In 2019 the production developed with director Thomas Guthrie's use of masks with performances in Stour, York and London.

www.ifagiolini.com



“We are proud to support Music in Country Churches’ first visit to Devon”

We wish Music in Country Churches every success with their 2023 programme, and are delighted to be helping the wonderful St Pancras Church with its organ replacement project.

EXETER

01392 214 222

exeter@jackson-stops.co.uk
jackson-stops.co.uk

PROPERTY EXPERTS SINCE 1910



rightmove

onTheMarket.com

St Pancras Church, Widecombe-in-the-Moor

In this eastern stretch of Dartmoor, a land of long-houses and clapper bridges, beneath Honeybag Tor, at the bottom of a wide valley, the church of St Pancras lies settled. Widecombe-in-the-Moor is also famous for its annual September Fair and its tin mines, but its church's tower dominates the village. This crenelated tower is astonishingly tall, 135 feet, an imposing graceful Dartmoor granite ashlar tower, buttresses clasping its entire height. It rises in three distinct stages and at the summit is crowded by large triumphant pinnacles. Big confident bell-openings proclaim the prosperous local tanners, who will have paid. The tower is distinct from a distance and it is only in approaching that one is aware that there is a church.

This church is in the centre of the village and approached from a small square. In summer a shade-giving tree protected by a stone base marks it. Before you reach the church itself there is the splendid Church House which has a unique (and therefore surprising) loggia supported by seven octagonal columns, granite again. The churchyard is a walled rectangle entered through a large Lych-gate with a stone for coffin-stool. The church is long and low enough to make a curious pair with the tower. The south porch has a strong continuous moulding and sturdy-looking doors. The interior is light and white, and unusually spacious because of the lack of pews at the west end. This gives the font plenty of space on the stone floor with its low granite



octagonal piers and six double chamfered arches. Nave, chancel and aisles have wagon roofs, the aisles square-headed windows – no clerestory – seeming to be dwarfed by the tower. Three east windows and transepts, however, have handsome near-identical decorated tracery. Stained glass (1887) in the south aisle east window depicts Martha and Mary; all windows are clear in their narrative. Lamps hang and Solomonic pillars hold brass lamps at pew ends.

The early sixteenth century wooden screen survives with gaily painted figures of 32 saints on the wainscoting. Roof bosses are wooden too: St Catherine with her wheel, and some green men. The Chapel of St Catherine has a rough stone altar. Entertaining are wooden prayer boards with Moses and Aaron and a 1786 account in rhymed couplets on four boards of the 1638 thunderstorm. The big granite boulders used in the construction are visible from the churchyard at the east end.

Alastair Langlands

MUSIC IN COUNTRY CHURCHES ~ CONCERTS 2023

Friday 21st July

An Evening in The Cathedral of The Moors

Megan Glover *saxophone*
Catherine Milledge *piano*

Jaques Ibert (1890–1962)
 ‘Allegro con moto’ from
Concertino da Camera

Robert Muczynski (1929–2010)
*Sonata for Alto Saxophone and
 Piano, Op. 29*

- I. Andante Maestoso
- II. Allegro Energico

Darius Milhaud (1892–1974)
Scaramouche, Op. 165
 I. Vif
 II. Modéré
 III. Braziliera

Erwin Schulhoff (1894–1942)
Hot-Sonate in four movements

INTERVAL

Claude Debussy (1862–1918)
Estampes, L. 100

- I. Pagodes
- II. La soirée dans Grenade
- IV. Jardins sous la pluie

Fernande Decruck (1896–1954)
*Sonata in C-sharp for Alto
 Saxophone and Piano*

- I. Tres modere, expressif
- II. Noel. Andante
- III. Fileuse. Legerement anime
- IV. Nocturne et Rondel.
 Calme, tres modere

Pedro Iturralde (1929–2020)
Pequeña Czarda, Op. 58

Music at Widecombe-in-the-Moor

Megan Glover

Meg Glover is originally from Manchester, where she studied Saxophone at the Junior Royal Northern College of Music with Ruth Bourne. Meg went on to study at the Royal Welsh College of Music and Drama with Gerard McChrystal and Lara James, where she was awarded a First-Class Honours.

Meg has won numerous awards for her performances, including the Howarth's of London Single Reed Prize, the June Emerson Launchpad Prize, and the RWCMD Wind Plus Ensemble Prize. She was winner of the RWCMD's Concerto Competition in 2021.

Since graduating, Meg has made her Concerto debut with RWCMD Symphony Orchestra at St David's Hall in Cardiff, performing Tomasis' Concerto for Alto Saxophone. She has performed recitals in Wells, Bristol, and Wigmore Hall. Recently, she won First Prize for her submission to Birmingham International Music Competition and has been awarded the Finzi Trust Young Musicians Fund. This September she will perform Milhauds' Saxophone Concerto 'Scaramouche' alongside Bizets' 'L'Arlésienne' with Brecknock Sinfonia.

Meg tutors saxophone privately in Wells, where she also works at Wells Cathedral School. Recently, Meg has been made an Ambassador for the Benedetti Foundation, a scheme aiming to develop practical, instrumental teaching and workshop leading skills.



Catherine Milledge

Catherine Milledge grew up in South Wales. After graduating with a first in Classics and English from Jesus College, Oxford she studied piano at the Guildhall. She won the Birmingham Accompanist of the Year award in 2001, as well as prizes for accompaniment in the Wigmore Hall International Song Competition and the Royal Overseas League. Catherine has given recitals



in venues around the UK, including at Wigmore Hall, Bridgewater Hall and the Purcell Room. Catherine works as an accompanist at the Royal Welsh College of Music and Drama and Wales International Academy of Voice, and teaches piano at Cardiff University. She has performed regularly at MusicFest in Aberystwyth as well as the Gregynog, Presteigne and Vale of Glamorgan festivals.

ROYAL WELSH COLLEGE OF MUSIC & DRAMA COLEG BRENHINOL CERDD A DRAMA CYMRU

The Royal Welsh College of Music & Drama is the National Conservatoire of Wales. It is a specialist institution operating within a national and international peer group of conservatoires, and it is the only provider of specialist conservatoire training in Wales. Based in Cardiff, young artists from Wales train at RWCMD alongside their UK counterparts and an international peer group drawn from over 30 countries. Facilities at RWCMD rival the best in the world. Its undergraduate and postgraduate training programmes both seek to replicate industry practice in preparing students for employment, and to promote innovation, creativity and entrepreneurial ambition in creating arts leaders and advocates of the future. Over recent years, the Royal Welsh College of Music & Drama has frequently been ranked in the Guardian University League Tables as providing the top Drama course in the UK. Its music training has also

ranked top in the UK Higher Education Music subject category in the area of graduate employment.

The College also runs an extensive education programme for school-age students, including weekly music programmes, actor training programmes, an educational outreach offer and tailored performances and productions for schools. Increasingly, the College is delivering these activities across Wales and in ways which reflect its central commitment to equality and inclusion.

The Ian Stoutzker Prize is awarded annually to the most outstanding performer at the Royal Welsh College of Music and Drama, with all music students registered at the College eligible to enter. Vocalists and instrumentalists compete, on alternate years, for the prestigious Prize which carries with it an award of £10,000.

Thoughtful legal partners for a changing world

At Tozers we're different, we care.

Whether you are facing family issues, looking to move home, planning for the future, or striving for growth in your business, we can help.

We believe in working together, getting to know you and what really matters to you.

We put our clients first. We are Tozers, thoughtful legal partners for a changing world.



TOZERS

01392 207 020
enquiries@tozers.co.uk
www.tozers.co.uk





The Norfolk Churches Trust was founded in 1976 to provide support to churches of all denominations in the county through grant aid and advice. Over the past 46 years the Trust has awarded grants to the sum of £7 million for urgent repairs to church buildings and their contents.

As a charity the Trust is entirely dependent on the generosity of our many Members and donors. Their donations combined with a constant cycle of fund-raising events ensure grants in excess of £140,000 are awarded each year.

Norfolk has the greatest density of medieval churches in the world: there are 659 of them and they are an iconic part of the landscape.

The Trust is dedicated to keeping them all open and in use for worship at the centre of their communities so they can be passed on to for the benefit and enjoyment of future generations.

There is more information about the work of the Norfolk Churches Trust on our website:

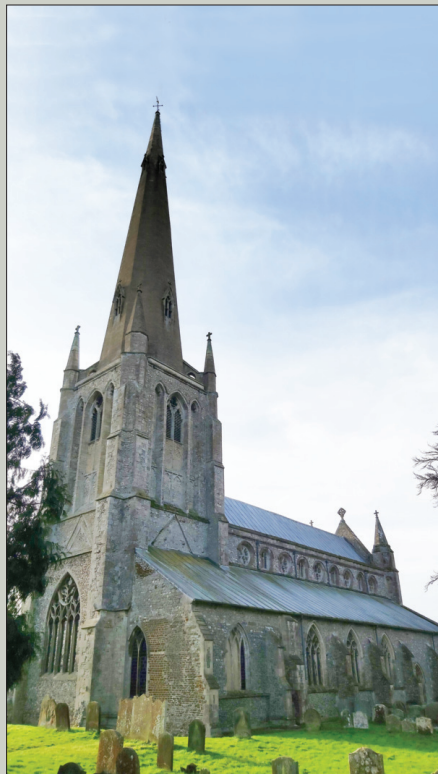
www.norfolkchurchestrust.org.uk

St Mary's Church, Snettisham

The alabaster monument of 1612 to Sir Wymond Carye (1538–1612), of Snettisham Manor, shows him lying beneath a coffered arch with Jacobean strapwork. It is protected by iron railing. It is this Sir Wymond who demolished the chancel in the 1590s. This removal made what was the crossing tower stand at the east end and its base became the chancel in 1856. The commanding tower is given even greater dignity with the addition of an immensely tall slim spire (175 feet) rebuilt in 1895.

The church stands on a hill outside the village and the approach is from the South west. This glorious west façade is, therefore, what greets the visitor. Entrance is by a porch with three archways, unusual for a parish church. Before entry, however, the huge west window dominates. It is framed by big buttresses, rising into polygonal turrets and leading the eye to the flying buttresses which support the spire. The spire itself has lucarnes both at the foot and much higher near the top further suggesting even greater height. The tall west window's Decorated tracery is splendidly complex – reticulated (like fish-net-work) and mouchettes (like squashed daggers, pointed at one end and circular at the other), the effect being intricate and beautiful. Other windows throughout the church boast the Decorated tracery of the fourteenth century. The clerestory playfully has windows alternately two-light and spherical triangles.

The interior is impressive because of its fine tall five-bay arcades, piers with four shafts and fillets in the diagonals and hollows between, a delicacy which is



characteristic of the whole building. These piers seem satisfactorily grounded with seats around, yet soar almost uninterrupted into the vault. The roof would have seemed to sweep even higher when the wooden angels with wings alighted on the wall-posts (now sawn off). The bowl of the font is fourteenth century and the lectern 1500. The brightly painted pulpit shows King Solomon, Saints Peter and John the Baptist. There is a very rare thirteenth century 'Sanctus' bell in the nave.

Alastair Langlands

Our Snettisham concerts have been generously
supported by the Lady Hind Trust



Music at Snettisham

Tuesday 25th July

The English Chamber Orchestra

John Mills *director*

Gustav Holst (1874–1934)

St Paul's Suite, Op. 29 No. 2

- I. Jig: Vivace
- II. Ostinato: Presto
- III. Intermezzo: Andante con moto
- IV. Finale (The Dargason): Allegro

Sir Edward Elgar (1857–1934)

Elegy, Op. 58

Benjamin Britten (1913–1976)

*Variations on a Theme of Frank
Bridge*, Op. 10

- Introduction and Theme
- Variation 1: Adagio
- Variation 2: March
- Variation 3: Romance
- Variation 4: Aria Italiana
- Variation 5: Bourrée classique
- Variation 6: Wiener Waltzer
- Variation 7: Moto perpetuo
- Variation 8: Funeral March
- Variation 9: Chant
- Variation 10: Fugue and Finale

Peter Warlock (1894–1930)

Capriol Suite

- I. Basse-Danse: Allegro
moderato
- II. Pavane: Allegretto, ma un
poco lento
- III. Tordion: Con moto
- IV. Bransles: Presto
- V. Pieds-en-l'air: Andante
tranquillo
- VI. Mattachins (Sword Dance):
Allegro con brio

INTERVAL

Antonín Dvořák (1841–1904)

Serenade for Strings,
Op. 22 (B. 52)

- I. Moderato
- II. Minuet. Allegro con moto
- III. Scherzo. Vivace
- IV. Larghetto
- V. Finale. Allegro vivace

MUSIC IN COUNTRY CHURCHES ~ CONCERTS 2023

Music at Snettisham

The English Chamber Orchestra has been performing across the UK and globally for over 60 years and is the most recorded chamber orchestra in the world.

From its beginning, the ECO has worked consistently with the most significant musical figures in classical music starting in 1960 with its first patron Benjamin Britten. The ECO celebrates and builds upon its tradition of maintaining the highest international musical standards, nurturing new talent and focusing on the 'best of British' music and musicianship.

The orchestra has toured the UK and abroad with artists such as Benjamin Britten, Daniel Barenboim, Dame Janet Baker, Colin Davis, Plácido Domingo, Jacqueline du Pre, Kiri te Kanawa, Yehudi Menuhin, Luciano Pavarotti, Murray Perahia, Itzhak Perlman, Andre Previn, Karl Richter, "One of the world's greatest 'living' orchestras" Mstislav Rostropovich, Georg Solti, Mitsuko Uchida, Maxim Vengerov and Pinchas Zukerman.

Recent tours have included Bermuda, USA, Mexico, Finland, France, Turkey, Switzerland, Italy, Germany, Slovenia and Austria, as well as concerts across the UK and at London's Royal Festival Hall, Queen Elizabeth Hall, Kings Place and Cadogan Hall.

HM King Charles III has been the Patron of the ECO since 1977 and the orchestra has

ENGLISH CHAMBER ORCHESTRA



performed at royal weddings, birthday celebrations and other events including the first concert ever to be broadcast from

Buckingham Palace. In May 2023 members of the ECO were part of the Coronation Orchestra which performed at the Coronation of Their Majesties King Charles III and Queen Camilla. The orchestra has also recorded many successful film soundtracks, including Dario Marianelli's prizewinning scores for *Atonement* and *Pride and Prejudice*.

The ECO is proud of its outreach programme, *Close Encounters*, which takes music into communities and schools around the UK and abroad. In 2019, the ECO became the *Professional Orchestra in Partnership* at Christ's Hospital School in West Sussex, a collaboration involving side-by-side performance and one-to-one tuition. In 2022, the orchestra has already delivered some exciting and far-reaching projects

including *The Thames Music Makers* project in conjunction with Hammersmith & Fulham Council at Riverside Studios.

The future promises a further expansion of the programme, bringing musical experiences to even more young people. The orchestra is looking forward to upcoming touring projects in Italy, Germany and Bulgaria in the next few months.



John Mills

John studied at the Royal College of Music as a scholar under professor Rodney Friend, one of the great concertmasters. As well as being one of the leaders of the Sinfonia of London, John is a member of the angling Chamber Orchestra and works as a guest leader with groups including the London Symphony Orchestra, Royal Philharmonic Orchestra, English Chamber Orchestra, Royal Liverpool Philharmonic, BBC Concert Orchestra, London Mozart Players, Bournemouth Symphony Orchestra, Royal Scottish National Orchestra, RTE Concert Orchestra and others. John is well known as a chamber musician and for 20 years has been the leader of the highly acclaimed Tippett Quartet, performing, and broadcasting across the UK and worldwide. He has recorded extensively, releasing over 40 discs with the quartet for EMI, Decca, Somm, Naxos, Signum, Classic FM and others. John has a fine reputation as a soloist, appearing with the English Chamber Orchestra and performing double concerti with Maxim Vengerov, and with Stephanie Gonley around the UK and abroad. Over the last 10 years John has been performing and broadcasting the major violin repertoire worldwide including performances at the Liszt Hall in Budapest and concerts across New Zealand. Other recent performances include Erollyn Wallen's concerto gross with the Refugee Orchestra project, Bach with the English Chamber Orchestra, Brahms, Elgar and Glazunov concertos around the UK. John is in demand as an orchestra leader in commercial music.



His studio work includes leading soundtrack sessions for *The Batman*, *Jurassic World*, *Nightmare Alley*, Disney's *Beauty and the Beast*, *Mary Poppins Returns*, and Marvel's *Doctor Strange*. He has worked closely with composers including Michael Giacchino, Marc Shaiman and Alan Menken. The Tippett Quartet is heavily featured on the soundtrack for the movie *Knives Out* by director Rian Johnson. John plays on a c.1720 violin by Francesco Goffriller of Venice.

Wednesday 26th July

Vespri Segreti

David Bannister *director*
Christian Wilson *organ*

William Byrd (c.1540–1623)
 O Lord, make thy servant,
 Elizabeth
 My mind to me a kingdom is
 ‘Credo’ from *Mass for Four Voices*

Philippe De Monte (1521–1603)
 Super flumina Babylonis

William Byrd
 Quomodo cantabimus
 Ave verum corpus

INTERVAL

Sarum Chant
 Te Deum

William Byrd
 Deus venerunt gentes
 Why do I use my paper, ink,
 and pen?
 ‘Agnus Dei’ from
Mass for Four Voices
 O Gloriosa Domine
 Sing joyfully



William Byrd, an 18th century etching by Gerard Vandergucht (1696–1776),
 after Nicola Francesco Haym (1678–1729)

MUSIC IN COUNTRY CHURCHES ~ CONCERTS 2023

Music at Snettisham



Vespri Segreti

The professional vocal ensemble, **Vespri Segreti**, was founded by its present Artistic Director, David Bannister. The group exists to bring a broad range of neglected early repertoire to a wider audience. Membership is drawn from a

pool of accomplished young musicians, many working with other leading specialist consorts. Whilst **Vespri Segreti**'s mode of performance is primarily a Capella, the group enjoys regular collaborations with instrumentalists.

David Bannister

David Bannister is an Oxford based choral conductor and keyboardist, combining the role of Choir Director at St John's College with that of Associate Director of Music at St Barnabas, Jericho. Previous positions have included Master of Music at Pusey House and being on the music staff at Christ Church Cathedral. He has performed and recorded with a wide range of groups including, among others, The King's Singers, and Charivari Agréable, and has been involved in a number of first performances of newly edited works from the Renaissance and Baroque periods to commissions from contemporary composers.



Christian Wilson

Christian Wilson is Director of Music at Brasenose College, Oxford and Organist of the Chapels Royal, HM Tower of London. A former head chorister at Westminster Abbey, he was later Sub-Organist at Perth Cathedral, Western Australia before taking up the Organ Scholarship at Christ Church, Oxford. Christian remained in Oxford as a graduate student, researching the music and performance practices associated with the Lady Mass in late-medieval England. A further Masters in solo organ/harpsichord performance at Stuttgart's Hochschule für Musik, initiated a freelance performing career as an organist and conductor taking Christian to numerous venues



across five continents with groups including Philharmonia, Orchestra of the Age of Enlightenment, and the English Chamber Orchestra.

Catering for the Friend's Receptions at Snettisham provided by:

Dandelion
catering

Professional Catering and Event
Management Services, Dinner Parties, Weddings,
Wakes, Parties and Corporate Entertaining

Contact us: enquiries@dandelion-catering.co.uk
Call Nicky 07958 327622 dandelion-catering.co.uk



By Appointment to
HM The Queen



By Appointment to
HRH The Prince of Wales

SANDRINGHAM ASSOCIATION OF ROYAL WARRANT HOLDERS

We are pleased to support the
Music in Country Churches programme
as an important part of rural life



SARWH.ORG

MUSIC IN COUNTRY CHURCHES ~ CONCERTS 2023

*St Clement's, Burnham Overy*

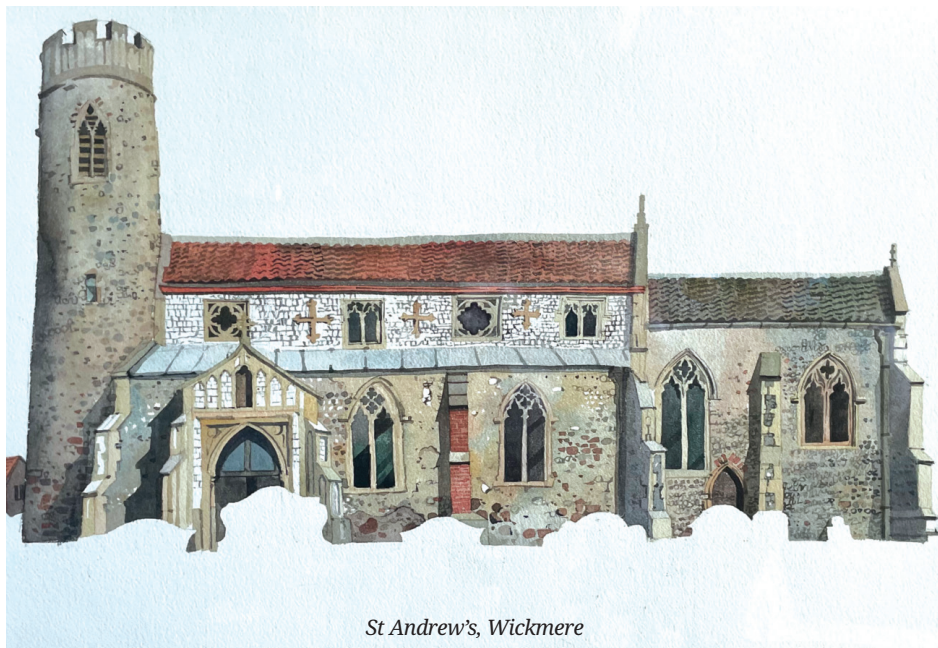
Painting Norfolk's Churches

Snettisham is one of 650 medieval churches in Norfolk and its spire is always a shock in the gently rippling landscape of a county, where the villages are instead marked by towers square or round. It is a complex essay in the Decorated, another anomalous note in an area dominated by other gothic styles. It is a contrast to its modest neighbours whose use of flint - least tractable of Britain's building stones - defines their appearance from the wash to the Waveney. Painting these extraordinarily beautiful buildings

one is occupied trying to express an architecture in which the style is second to the vernacular, the use of materials dug, quarried, fired, or sawn in the fields and woods from which the churches are built. Keen Norfolk gardeners may shudder to see a stem of Alexanders winding around St Clement's, Burnham Overy Town. It is a flower, introduced but now an established native that is part of the defining texture of the north Norfolk coast welcome or unwelcome.

Matthew Rice

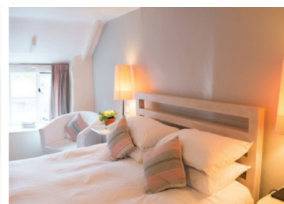
MUSIC IN COUNTRY CHURCHES ~ CONCERTS 2023



St Andrew's, Wickmere

the
ROSE
and
CROWN
snettisham

*Food served all day
Breakfasts, coffees and cakes
Children and dogs welcome
Lovely walled garden
16 charming bedrooms*



UK Top Ten Pub - The Good Pub Guide 2021
"A local gem" - The Good Food Guide 2020
Editor's Choice Family Hotel - The Good Hotel Guide 2020
Editor's Choice Pub with Rooms - The Good Pub Guide 2021

*The Rose & Crown, Old Church Road, Snettisham, King's Lynn, Norfolk PE31 7LX
t: 01485 541382 w: roseandcrownsnettisham.co.uk*

Our supporters

We are especially grateful to the following who have provided major sponsorship for our activities this year.

The John Armitage Charitable Trust

The Lady Hind Trust

The David Laing Foundation

Champagne Pol Roger

Susie Watson Designs

Listed below are Friends who have shown particular generosity by donating £50 or more to the Charity during the past year.

Mr and Mrs Tim Ambler
 In memory of E Dennis Armstrong
 Mr and Mrs C J Bailey
 Mr Julius Bannister
 Mr and Mrs J Barrett
 Mr and Mrs Jeremy Beachell
 Mr and Mrs D M Benda
 Mr Charles Bingham-Newland
 Marcia Blakenham's Charity Trust
 Jolyon Booth Esq
 Mrs John Boyden
 Dr Catherine Boylan
 The Lord and Lady Bridges
 Mrs Emma Bridgewater
 David and Penny Brough
 Sir Michael Bunbury Bt
 Jonathan D Carr Esq
 H G Cator Esq OBE
 Mrs Mirabel Cecil
 Valeria, Viscountess Coke
 Mr and Mrs B Collins
 Andrew Connel Esq

Mrs B Crocker
 Sir Richard and Lady Dales
 Peter and Annabel Dart
 Mr Charles Dinwiddy
 Mr and Mrs William Dorsey
 Mrs Linda Durie
 Richard Dutton Esq
 Mr and Mrs T Edgelow
 Mrs Susie Eliot-Cohen
 The Hon Mrs David Erskine
 Clare, Countess of Euston
 Miss Alison Evans BEM
 Paul and Francoise Findlay
 Leonard Fuller Esq
 Dr Patrick Furniss
 Mr and Mrs Michael Godsal
 Sophie Grattan Bellew
 Mr and Mrs William Gunn
 Mr Nigel Hamway
 Mr Christopher Hanock
 Charles Handy Esq
 Miss Jane Hardy

MUSIC IN COUNTRY CHURCHES ~ CONCERTS 2023

Dr J J Hart
 Lycetts Property Insurance Services
 The Revd Henry Heath
 Paul Hitchings Esq
 Michael and Christine Jeans
 Sir Richard Jewson KCVO JP
 Miles Jolly Esq
 Clare Jones-Davies
 Dr and Mrs Gervase Kerrigan
 Mr David Kitson
 Edward and Susan Lamb
 Miss Victoria Legg-Bourke CVO
 Mrs Elspeth Lewin
 Mr and Mrs A R M Little
 Miss Jane Luckman
 Charlie and Sue Martineau
 Mr Michael Moore
 Sarah Newsom
 Wendy Nicholls
 Mr P T S Parsons
 Lady Proby
 Dr E Rankin
 Mr and Mrs Charles Rawlinson
 The Ripley Trust
 Dr Jennifer Rushworth
 Hermione Scrope
 Mr Colin Senior
 Mrs Clementine Sharples
 Mr D M V Short
 Mr I G Staveley-Dick
 Dr and Mrs Martin Stephen
 Dr Margaret Stringer
 Mr and Mrs William Sullivan

The Andrew Sutton Trust
 Dame Janet Trotter
 Lord and Lady Vernon
 Miss J R Warren
 Martin Webster and the Revd Hilary De Lyon
 Simon and Glenda Weil
 Frederick H Wills
 Mr and Mrs J Wilsher
 Mrs Jenny Wilson
 HH Judge and Mrs Daniel Worsley
 Mr William Wyldore-Smith

During the past year, we are sorry to have learned of the death of Rosemary Wilkinson and Sir Matthew Farrer GCVO, both of whom made invaluable contributions to Music in Country Churches as, respectively, Director and a Founding Trustee. We extend our condolences to their families, and give thanks for their lives and the contributions they made to Music in Country Churches.



The Friends of Music in Country Churches



Reassuringly hard to find

Never made to meet demand,
but to meet our exacting standards.

CHAMPAGNE
POL ROGER



By appointment to
Her Majesty The Queen
Champagne Supplier
Pol Roger & Co.

